

Au Comte et à la Comtesse de Mercy-Argenteau.

Argenteau

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POUR PIANO
par
César Cui
Op. 40.

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CLOSED
SHELF

FARNIENTE.

(A ARGENTEAU.)

C. CUI, Op. 40. N° 2.

Allegretto.

VIOLINO.

VIOLON-
-CELLO.

PIANO.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line features a melodic line with slurs and a crescendo hairpin. The piano accompaniment has a bass line with a crescendo hairpin and a treble line with chords. Dynamics include *p* (piano) and *p* (piano).

Second system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line features a melodic line with slurs and a crescendo hairpin. The piano accompaniment has a bass line with a crescendo hairpin and a treble line with chords. Dynamics include *poco*, *acceler.*, *e*, *cresc.*, *f riten.*, and *p*. The tempo/mood instruction *a tempo e tranquillo* is written above the vocal line.

Third system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line features a melodic line with slurs and a crescendo hairpin. The piano accompaniment has a bass line with a crescendo hairpin and a treble line with chords. Dynamics include *poco*, *acceler.*, *e*, *cresc.*, *f riten.*, and *p*. The tempo/mood instruction *a tempo e tranquillo* is written above the vocal line. The system concludes with *poco rit.* (poco ritardando).

a tempo

pp
pizz.
p
mf
arco
mf
a tempo
pp
mf
poco rit.
poco rit.
a tempo
p
Mettez la Sourdine *p*
p
Mettez la Sourdine
a tempo
pp

5

First system of a musical score. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with several slurs. The lower staff is in bass clef and is mostly empty, with a few notes at the end. A dynamic marking *mf* is placed at the end of the system.

Second system of the musical score. Both the upper and lower staves are filled with dense, continuous sixteenth-note passages. A slur covers the entire system. The dynamic marking *p* is at the end. The instruction *sempre legalissimo* is written above the upper staff.

Third system of the musical score. The upper staff has a melodic line starting with a *pp* dynamic, followed by rests. The lower staff has a continuous sixteenth-note accompaniment, with a *pp* dynamic at the beginning and a *p* dynamic later in the system.

Fourth system of the musical score. Both staves feature continuous sixteenth-note passages. A *pp* dynamic marking is at the beginning of the system.

Fifth system of the musical score. The upper staff has a melodic line starting with a *p* dynamic, followed by rests. The lower staff has a continuous sixteenth-note accompaniment starting with a *pp* dynamic. A *mf* dynamic marking appears at the end of the system.

Sixth system of the musical score. Both staves have continuous sixteenth-note passages. A *p* dynamic marking is at the end of the system. A double bar line is present, with a repeat sign in the lower staff.

3360

Musical score for "Otez la sourdine" by Maurice Strakosky. The score is in 2/4 time and consists of three systems. The first system has two staves with whole notes and dynamics *pp* and *ppp*. The second system has two staves with half notes and dynamics *pp* and *ppp*. The third system has two staves with eighth notes and dynamics *pp* and *ppp*. The score includes tempo markings *poco riten.* and *a tempo*, and the instruction "Otez la sourdine".

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 3/4. The music is in common time (C). The vocal parts feature a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes dynamic markings such as 'p' (piano) and 'f' (forte). The lyrics are written below the vocal staves, corresponding to the melody.

a tempo

poco acceler. e cresc. f riten. tranquillo - p tranquillo

poco acceler. e cresc. f riten. p tranquillo

f p

f p

a tempo

poco rit. pp pizz. arco mf

a tempo

poco rit. pp

mf

mf

poco rit. a tempo

p

p

poco rit. a tempo

p

ten. riten.

p

ten. p

ppp

ppp

riten. p

riten.

p

ten.

COMPOSITIONS

POUR

VIOLON ET PIANO.

	P. R.		P. R.
* 1. Afanassieff, N. «Le Souvenir», quatre morceaux:		*43. Hunka, I. Elégie (pour Violon ou Alto et Piano).	1 —
N° 1. Allegro agitato.	— 60	*44. Kadletz, C. Fantaisie sur le motifs de l'op. «Otello».	1 50
* 2. » 2. Variations russes.	1 25	*45. Karastchenko, A. Mélodie.	— 60
* 3. » 3. Invitation à la danse. (Valse).	1 40	46. Renard. Berceuse.	— 30
* 4. » 4. Adagio religioso.	— 50	47. Blas, F. Op. 34. N° 4. Gondolière.	— 50
* 5. Bachmeteff, N. Op. 19. Les adieux du guerrier.		*48—50. Rubinstein, A. Op. 11. Neuf morceaux de Salon.	
Pièce militaire (avec Violoncelle ad. lib.).	2 —	En trois cahiers.	à 2 75
* 6. Beethoven-Bachmeteff. Adagio de la sonate. (Op. 27, N° 2).	— 50	*51. » Op. 16. N° 3. Sérénade espagnole.	1 —
* 7. Borodine—Walter, W. Rêverie et Nocturne tirés		*52. » Op. 86. Romance et Caprice. Compl.	3 —
de la «Petite Suite».	— 75	*53. » Op. 86. N° 1. Romance.	— 85
8. Cui, C. Op. 20. «Miniatures» 12 Morceaux. Cah. I. Compl.	2 —	*54. » N° 2. Caprice.	2 25
* 9. » N° 1. Expansion naïve.	— 40	55. Saint-Saëns, C. Le Cygne. Mélodie.	— 30
*10. » 2. Aveu timide.	— 40	*56. Solovieff-Galkine, N. Romance de l'op. «Cordélia».	— 50
*11. » 3. Petite Valse.	— 60	57. Thomé, Fr. Op. 25. Simple aveu. Romance.	— 40
*12. » 4. A la Schumann.	— 50	58. » Op. 29. Sous la feuillée.	— 40
*13. » 5. Cantabile.	— 50	*59. Tchaikowsky, P. Op. 16 N° 4. Romance (arrangée	
*14. » 6. Souvenir douloureux.	— 40	par l'auteur).	— 60
*15. » 7. Mosaïque.	— 50	*60. Vieuxtemps, N. Scène et Romance de l'op. «Halka»	
*16. » Op. 20 «Miniatures» 12 Morceaux. Cah. II. Compl.	1 75	de Moniuszko (pour Violon ou Alto et Piano).	1 25
*17. » N° 8. Berceuse.	— 50	61. Wieniawsky, M. Op. 19. N° 1. Obertas. Mazurka.	— 60
*18. » 9. Canzonetta.	— 50	62. Massenet, I. Meditation.	— 30
*19. » 10. Petite Marche.	— 50	63. Bach-Gowa. Arie in D-dur.	— 30
*20. » 11. Mazurka.	— 50	64. Goltermann, G. Sandmännchen.	— 25
*21. » 12. Scherzo rustique.	— 50	65. » Abendsegen.	— 25
*22. » Op. 39a «Miniatures» 7 Morceaux. Cah. III. Compl.	2 50	66. Händel, G. F. Largo.	— 25
*23. » N° 13. Marionnettes espagnoles.	— 50	67. Hubay, J. Op. 49 N° 3. Sous les arbres.	— 30
*24. » 14. Romanzetta.	— 50	*68. Tchaikowsky, P. Berceuse.	— 60
*25. » 15. En partant.	— 50	*68a. Tchaikowsky-Henri-Arenson. Berceuse.	— 75
*26. » 16. Arabesque.	— 50	69. Simonetti, A. Romanza.	— 30
*27. » 17. Au berceau.	— 50	70. » Madrigale.	— 30
*28. » 18. Feuille d'album.	— 50	71. Svendsen, J. S. Op. 26. Romanze.	— 55
*29. » 19. Petite Marche.	— 75	72. Brahms, Jos. Ungarische Tänze. Heft I.	1 10
*30. Davidoff, Ch. Petite romance. (Op. 37).	— 50	73. » Heft II.	1 10
*31. Galkine, N. Sérénade.	— 75	74. Nachéz, T. Op. 14. Zigeunertänze. Heft I.	— 75
*32. » Trois Transcriptions. Compl.	1 15	75. » Op. 14. Heft II.	— 75
*33. » N° 1. Nocturne de Chopin.	— 60	*76. Deffès-Sauret. Pas des fleurs. Valse.	1 25
*34. » 2. Rondo de Ph. E. Bach.	— 50	*77. Rubinstein, A. Berceuse (D-dur).	— 75
*35. » 3. Träumerei de Schumann.	— 40	*78. » Preghiera.	— 75
*36. Glazounow, A. Mélodie arabe.	— 60	*79. Dowloff, G. Op. 1. Berceuse.	— 50
37. Godard, B. Op. 35. Canzonetta.	— 50	*80. Davidoff, Ch. Op. 10 N° 2. Berceuse.	— 50
38. » Berceuse de l'opéra «Jocelyn».	— 30	*81. » Op. 22. Romance.	— 50
*39. Hauser, M. Op. 37. N° 1. Pressentiment.	— 60	82. Dugla, Fr. Sérénade (à Jan Kubelik).	— 40
*40. » 2. Conte.	— 50		
*41. » 3. Solitude.	— 50		
*42. » 4. Piété.	— 50		

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